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Other recent fancies in carpet designs are in chintz figures of small blossoms on grounds of plain color, with a border of the blossoms running to a shaded edge of olive or some other harmonious color, and designs of blue Dresden china and blue Delft-ware, on white grounding with matching borders. Charming illustrations of these styles of carpetings have been brought out in both the body Brussels and the Wilton weaves of the manufacturers of Messrs. Arnold and Constable. It would be almost impossible to imagine a floor-covering for a young lady's bedroom more dainty in effect than a body Brussels carpet in a ground of a delicate rose-color scattered over with golden-hearted white daisies, the daisy plant growing all around the border; or anything for the floor covering of a spare bed-room more refreshing than a Brussels carpet of blue Dresden china or of old Delft-ware design, relieving a clear white ground. These designs in domestic Wilton weave will find assured place, also, in dainty boudoirs.

There has been, indeed, in all weaves of domestic carpetings a marked revival of floriated designs—significance of the fact appearing in the tapestry carpetings, particularly of E. S. Higgins & Co. It does not argue that reproductions of Oriental ideas in design, or that conventionalized designs are suffering a total eclipse, but that Fashion has, in her revolution, returned in flowered carpets to a point in the past of a couple of decades ago, when flowered carpets ruled the mode, especially in grades of medium quality, and when the tapestry weave had the place now accorded the body Brussels manufacture.

In ingrain carpets there are no very decided changes of idea to remark. They are seen in the usual serviceable colors, floriation, foliage, set figures, scrolls, tangles and shells, all having place in the designs in which they have been brought out, the art squares of the weave, with their effective borders, having lifted it into consideration for furnishing which is neither simple nor homely. In the choice of a carpet between the French Savonnerie, which ranges in price from \$17.00 to \$80.00 for the square yard, through the Aubusson, at \$25.00 the square yard, the Scotch and American Axminsters, the English and American Wiltons, the velvets and the moquettes of pile face, the five-frame body Brussels and the tapestry, to the ingrain, not to mention the extensive importations in carpets from the East, the choice is so large that every householder, from the humblest mechanic who subsists by his daily wages, to the most highly-favored by fortune of our wealthy citizens, can be supplied to liking.

The Scotch Axminster carpets, according to quality (and which rank next in value to the Aubusson carpets), sell at from \$2.50 to \$3.75 per yard, the American product ranging in price from \$1.25 to \$2.25 per yard. English velvet carpets, according to width, sell at from \$2.00 to \$2.50 per yard. American Savonnerie carpets sell at \$1.75 per yard. Aristo Axminster carpets are held at \$2.50 per yard; American Axminster carpets sell at from \$1.25 to \$1.60 per yard. Royal Wilton carpets are held at from \$1.25 to \$2.25 per yard, according to quality. American velvet carpets sell at from 75 cents to \$1.25 per yard. American moquette carpets can be bought at \$1.00 per yard, the French manufacture commanding \$4.00 per yard. Five-frame body Brussels carpetings sell at from 75 cents to \$1.50 per yard. Tapestry carpetings are held at, from 47½ cents to 80 cents per yard, and ingrain carpetings command from 35 cents to 75 cents per yard, according to quality. The prevalence of parquet floors encourages the rug, or art square, for the covering. All the Oriental, the Savonnerie and the Aubusson carpets have been woven always in a single piece, or without a seam; and now in the Scotch Axminster manufacture there are seamless carpets, self-bordered, of size to cover drawing-rooms of large dimensions. The rugs of other pile carpets, body Brussels and tapestry weaves, are made of widths of the pieces surrounded by the borders, which come *en suite*, it being left for the democratic ingrain weave of the less expensive carpetings to show self-bordered art squares.

Carpeting of all kinds is very much cheaper than formerly, and in view of a probable increase of the tariff in the near future, the present is a good time to buy floor coverings. The hard times, combined with the low tariff, has put down prices within reach of everyone.

DRAPERY SILKS.

FOR interior decoration, such as curtains and draperies, many of the Japanese silks recommend themselves. The Shiki silks are very attractive. These are woven of rough and irregular threads, which give to the surface an uneven appearance that is rich and artistic in effect. The prevailing colors are old blue, gold, sage, olive and shrimp pink; the width is thirty-six inches and the price \$1.00.

Of late, printed Shiki silks have appeared, the pattern either in stripes or floral effects, and for these \$1.15 per yard is asked. The embroidered Shiki silks show the same colorings as above, with the embroidery in gold and silver threads and floss silk. They come in lengths of twelve yards, but are also sold by the yard. The Kpucha brocade is another decorative fabric, gauze-like, with figures woven in the texture of the same shade, and is unusually effective for draperies. It is in self colors, thirty-six inches wide, and sells for \$1.75 per yard. When gold-embroidered it is \$3.75 per yard.

Chijimi crêpe is a charming material for interior decoration. It is in blue and white, showing various floral and geometrical designs of dark or Colonial blue in a white ground. It is thirty inches in width and is sold for forty cents per yard. A pretty fabric is called Kanka crêpe. It takes the form of colored stripes on a white ground, is twenty-four inches wide, and may be bought for fifty cents per yard.

GRILLE AND FRET-WORK.

EGYPTIAN or Moorish grille and fret-work has a decided place in house decoration, and certainly nothing can be more pleasing than its use when it becomes a question of dividing long passages and corridors, of cutting off or filling up bare and unattractive corners, and of lessening the height of windows and doors. A plain, simple lattice work of crossed narrow slats, with a heading of balls as a finish, costs \$1.25 per square foot. A pretty pattern of spindles, with ball forming a waved design, costs \$2.00 per square foot. A spindle design in open squares, each square accentuated by balls, costs \$2.25 per square foot. Another example, costing \$2.00 per square foot, has a fan-shaped centre, the sticks of spindles broken by ball ornamentation, and is surrounded by a border of horizontal spindles, with little balls forming lattice work. This design is very pretty and is meant for wide doorways, bay-windows, etc. Often many patterns and combinations are united in one piece, and in that case the prices vary, according to ornamentation, from \$2.50 to \$3.50 per square foot. These grilles are often used for ornamental swing gates between offices, the lattices close enough to screen the inner office from view, and yet allowing the passage of light and air. The usual thickness of this work is seven-eighths of an inch, but it can be made, if desired, thicker or even more delicate. A simple lattice-work is very pretty when made to screen a staircase or to surround a bay-window, and many of our most modern houses are so decorated. Japanese fret-work is also to be recommended.

DECORATIVE NOTE.

WHETHER for his guidance or his warning the student needs to know the various ways in which natural forms have so far been manipulated by the ornamentist. There is the graceful Greek manner and the energetic Japanese, the rigid Gothic way and the much more strict Egyptian, the fanciful Chinese and the suave Persian, and again the manners of the Renaissance from the fifteenth century to the eighteenth.

THE most naturalistic type is afforded by the Japanese. They start quite frankly from nature, and, indeed, seem to copy natural forms as nearly as their tools and the conditions under which they are working allow; but they seldom lose sight of the fact that they are decorating something; and so careful are they of the conditions of design (as they understand it) that one is frequently at a loss to determine which is uppermost in their minds—nature or ornament.